THE KINEMATOGRAPH AND LANTERN WEEKLY.
Edited by Theodore Brown.

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— THE —
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Kinematograph & Lantern Weekly

JULY 11, 1907.

To receive subscriptions for our journal in such large numbers is certainly gratifying. Each day's post brings fresh numbers, and this is the surest proof that our effort to provide the trade with a weekly journal of its own is receiving its reward. But even more than these increased sales do we appreciate the numerous good wishes that accompany them. They stir us to greater efforts and bring us into closer touch with our readers. We want the sympathy and help of our readers, and to hear from them as frequently as possible, and if any of them have items of news which they consider would interest others we shall be glad to print them. We could not find space for all the kind testimonials we have already received, but for the interest of our advertisers we print the following, which has just come to hand:—

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

Dear Sir,—I have decided to take the paper regularly through my newsagent here. I think you deserve to be supported, and I think it would pay the big houses if they advertised in your paper and so made it the medium between themselves and lanternists. I am one of forty years' experience, and have had to do with all kinds of instruments and lights, but we want a paper such as yours to keep us up to date in all the latest inventions relating to projection work. I wish you every success.

Yours truly,
J. C. BURROW, F.R.P.S.

Camborne, Cornwall,
June 29, 1907.

Not only do we obtain congratulatory letters from subscribers in England, but many of our distant friends fully apreciate the value of a weekly journal devoted to the kinematograph. Just as we write we receive a letter from a subscriber of Soña, in Bulgaria, who at his own instigation sent ten francs for his journal, and he writes:—

"As you will see, I have sent you extra money than the cost of the journal. This I am doing as I wish you to take extra care in forwarding copies to me. I want you to place between strawboards, so that they may not be crushed in the post. I want to receive my journal without the fold in the middle, as I value the usefulness of the copies."

Such letters are fully appreciated and we need hardly say how welcome to us is the fact that our journal is recognised as the leading Kinematograph Journal of the world.

When we issued our first number, a remark frequently made to us was "Why did you start in the 'off' season?" Our answer was that we selected the early summer in complete knowledge that that was the dullest time of the year, in order that we might have time to establish ourselves and have all the various details of our scheme in working order before the winter rush set in. Our chief surprise has been to find how little real depression there has been so far. A little falling off is generally admitted, but it is also agreed that it has been less than in former years, and lasted for a shorter period. In some quarters it is said that foreign orders alone are less, and the home trade up to the usual mark; in others that as many films have been sent abroad as usual, but less disposed of at home. One factor appears to have had some effect in

keeping up orders, and that is that shows in Paris and other Continental towns, instead of closing for two months, have remained open, and several new ones actually opened in what is generally regarded as the dullest part of the year. Surely nothing could speak more eloquently of the stability of the trade. In France and America the kinematograph is almost as much a part of the life of the townsman as the newspaper, and if we have not got to that stage yet, we can still console ourselves with the fact that the trade grows of more importance every year.

The popularity of Harry Lauder is undoubtedly one of the features of the day. Whether we are justified in feeling pride in our enthusiasm for some of his songs is a different matter —the fact remains that nine people out of ten do, and take every opportunity of hearing them. This state of affairs has led to an interesting departure in the kinematograph world, the Gaumont Co. having secured the right of photographing Harry Lauder and of issuing the films with corresponding talking machine records for use with their Chronophone. The idea is novel even in connection with singing pictures, themselves a novelty, and in future we suppose we shall have the reputation of the singer made as much of as the song itself—just as if the real flesh and blood article were to be presented. It certainly seems to mark a new departure in the music hall, talking machine and kinematograph worlds, and Gaumont's may be congratulated upon fixing up with so big a star.

During our various interviews with people in the trade we are often asked the question "When is colour kinematography likely to be in use?" so that we feel that a few remarks on this topic will not be out of season. The progress made in the solution of colour projection for kinematograph pictures is comparatively slow, and the explanation of this is not far to seek. A partial explanation may be found in the fact that experimenters having the requisite ability and knowledge of the work, fail in most cases to recognise the only conditions under which the general exhibitor can show living pictures in their natural hues.

We often hear it remarked by company promoters, that given a good result upon the screen, it matters not how such results are secured; there will be no difficulty in finding the necessary funds to exploit the invention. This may be perfectly true; but it would be anything but a desirable policy to market coloured kinematograms as they stand to-day, because the conditions under which the results upon the screen are obtained, are such as to render the methods altogether uncommercial. The successful realization of coloured kinematograph projection must come through stages of evolution, just as every other invention of permanent indurance has come. It must be a step by step improvement without assuming revolutionary dimensions. The changes from the present day methods, must not be of a radical nature; but rather a sliding forward from one stage to another. At one stroke, the exhibitor of to-day is not going to change the entire nature of his exhibition to such an extent as to involve the casting aside of the present costly appliances—no, he must in some measure at least, be able to utilise his present machines. In a word, an invention, to be a success, must be so, not only from the scientific view-point, but from the commercial aspect also; and it can only be the latter when it is of such a nature that it is readily adaptable to existing conditions of things. During the past few years quite a number of inventions have been made, proposing means for colour kinematograph work quite out of politics with the average exhibitor—either they have been too costly or have necessitated such complications that the average operator would be landed in chaos if he attempted to use them.

To give but one example—it has been proposed to project the three necessary and complimentary positions through their respective colour screens by means of a system of three objectives arranged side by side. Now it may be easy enough to get the three positives on one film succeeding each other, but the manufacture of the optical system is by no means an easy matter. In fact the best makers contend that the accurate grinding of such lenses so that all shall be exactly equal in focus is not only so costly as to be altogether prohibitive, but the operation is one involving the greatest care, and even then many attempts have to be made before arriving at anything like success. But assuming that this part of the work is no obstacle, we can easily imagine the confusion an operator would make during an exhibition if the slightest hitch occured. Considering that absolute registration in superposing the three pictures is one essential to success, the slightest displacement of one image would be fatal in results; and accuracy in this respect not only requires that the direction of the three optical axes should meet in the centre of the picture, but also that the three images be precisely of an equal magnitude.

It is perhaps unnecessary to go further in showing the possibilities of the operator becoming mixed up, with regard to using the correct screens with the appropriate positive; or in arranging for the proper order of translation of pictures. It must be clear at once that until a far simpler method than the above can be devised, we cannot hope yet to see kinematograph pictures in natural colour. On reflecting on the above method, and the many others of a similar complexity, it is easy to understand why living pictures in natural colours are not yet with us.

That living picture exhibitions are becoming more and more popular is indicated in a letter from a correspondent, showing up North. He says:—"The show I am working at above is in its 21st week, 2½ hours each night. Matinée on Saturdays; and it has done really well. I have broken the record for picture shows at circuses, and we are still running on. It shows that pictures are appreciated more than ever they were, and as stated in your paper, if some of the theatre proprietors were to try a show of same, well billed and managed, I am sure they would open their eyes at the

BRITISH MUSEUM

results." The writer then proceeds to raise the complaint that in some places of amusement the managers themselves are conducting the operation of showing pictures, having gained some knowledge of the work from men who have been foolish enough to impart it free of charge. The writer thinks that when the K.O.A. have done their work in formulating rules of examination, etc., that this sort of competition will be knocked on the head. We trust that it will; but our own impressions lead us to believe that the change will be brought about otherwise. Operators should always bear in mind that the best show necessitates unstinted study and thought on the part of the showman; that it requires constant exercise of his ingenuity; more time and preparation than a theatre manager is likely to be in a position to give. Hence one source of protection at least, lies within reach. Let him raise the standard of exhibition to the highest possible point, attending most carefully to every detail, and watching for every opportunity of the slightest improvement. The theatre manager will, in the face of this high standard of efficiency, discover himself quite unqualified as a competitor in the work, and will eventually give up the job he has taken from the hands of others.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

PIRACY.

To the Editor "The Kinematograph & Lantern Weekly."

Sir,—Referring to our letter which appeared under this heading in your issue of the 13th inst., we write to say that in respect of that portion dealing with "Singing Pictures" we desire to unreservedly withdraw any imputation of any kind which may be considered to have been cast thereby upon the Walturdaw Company, Limited.

Since our letter was written we have had an opportunity of conferring with the Walturdaw Company, Limited, upon the matter, and are entirely satisfied that they are in no way imitating or appropriating our subjects.

We take pleasure in expressing our sincere regrets and apologies to the Walturdaw Company, Ltd., for any trouble or annoyance which may have been caused them, and we most unreservedly admit that there is no foundation whatever in fact for an imputation of any kind from that Company.—Yours truly,

Per Pro THE GAUMONT Co.,
A. C. Bromhead, Manager.

Every member of the Kinematograph Operators' Association subscribes for a weekly copy of this Journal. We should be glad of changes of address or a post card (if on tour) saying where they will be the following week.

This week's film suggestion (inspired by our Current Noter's remarks elsewhere):—

THE PERSONAL HISTORY FILM.

A Day in the Life of the Bishop of St. Swithin's.

Scene I.—Rising to meet multitudinous public duties. Quaint appearance lacking wig and teeth and singularly attenuated appearance of calves without padding. Shaving—a slip; blue tint to represent expression of opinion on accident.

Scene II.—Breakfast. Purple tint as Bishop reads *Daily News*. Fades to green as he turns to the *Morning Leader*. Replaced by the happy rosy flush of gratified vanity as he picks up the *Morning Post*.

Scene III.—Goes for a constitutional. Delightfully amusing study of expression (large scale) at encounter with *Westminster Gazettee* cartoon of himself.

Scene IV.—At work in House of Lords. Delightful colour study of Cream of Country asleep in a setting of red upholstered cushions. (Customers are requested to note that the effect of this scene is immensely increased by snoring effects from the orchestra).

Scene V. (Grand Climax).—Bishop engaged in recreation on Golf Course. Screamingly funny attempts at ball and collapse of caddy. (Blue tint again). With his only remaining whole club Bishop hits ball, and head and shoulder view concludes the film and shows him smiling with the satisfaction of a good deed well done.

A Certain Seller!

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Williamson & Co.'s

Monthly Letter.

JULY, 1907.

No doubt you saw our announcement that we were opening in Cecil Court. We have been in the Kinematograph business ten years now, and we think the time has come for us to let buyers know where the (W) films come from.

We are not prolific producers, but no one will deny that we have put on the market many first class subjects. What our American friends call Head Liners.

This month we wish to introduce you to

"THE BRIGAND'S DAUGHTER."

She is a charming little person daintily acted by Miss Winnie Barton. She falls in love with a captured artist, assists him to escape and follows him to—but there, films are not bought now-a-days from printed descriptions; come to 27 Cecil Court and see it. Or if unable to call let our Mr. Alan Williamson call and show it to you on your own machine. We may say that it is one of the best we have published. It is a Sensational Drama in tabloid form. We may say that we claim and reserve copyright and dramatic rights for this subject and we are prepared to protect them.

The length is 806 ft. and the nett price £13 8s. 8d. We are glad to notice that all the other makers are now selling films at actual length. This does away with the necessity for padding-up or cutting down a subject to even figures. Our Lists will show that we have always sold our films at actual lenth even to an odd foot.

Our Telegraphic Address will be—

KINETOGRAM, LONDON.

We shall perhaps in the dim and distant future be able to give you our telephone number. Truly the millstones of Officialdom, if they grind exceedingly fine, grind very slowly. However, we are full of hope for that and other things.

Ta, ta! We'll drop you a line again next month.

Yours faithfully,

WILLIAMSON & CO.

27 Cecil Court, Charing Cross Road, London, W.C.

Kinematograph Projectors as I see them.

By the Editor.

No. 5.—The "Perfect Projector."

Mr. Beard, who has for many years given the subject of kinematograph projectors careful thought, which he has followed by practical experiment, naturally possesses a very intimate knowledge of the operator's needs. He has on several occasions made the matter the subject of lectures before the Royal Photographic Society, and being himself a practical mechanician he holds a position which perhaps is unique as an authority on the subject.

With these facts in our mind we have just paid a visit to his works at 10 Trafalgar Road, Old Kent Road, for the purpose of seeing with our own eyes the "Perfect Projector," the latest machine evolved by Mr. Beard. It is somewhat like the ordinary "Bioscope," but

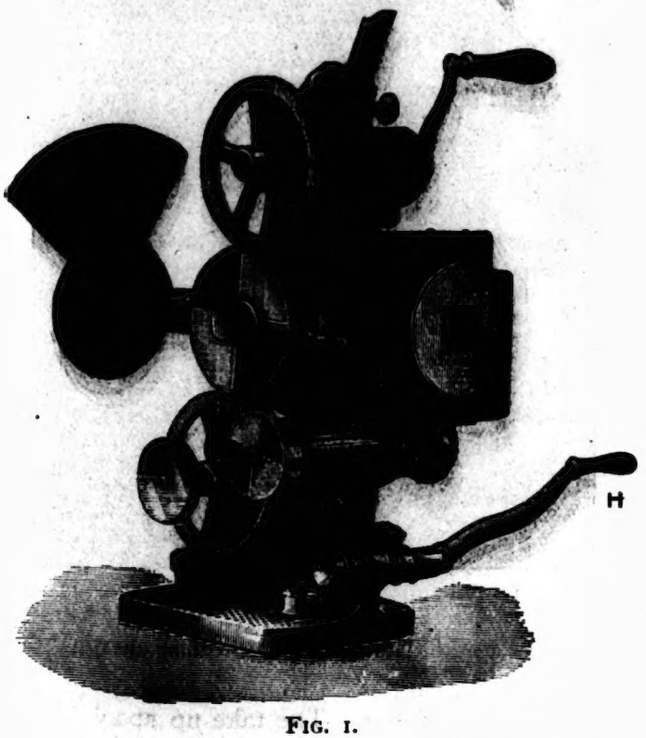

Fig. 1.

possesses additions, or, as we may say, variations designed entirely by the maker. The illustrations accompanying this article will serve to show the machine as it appears from various viewpoints. Fig. 1 gives a view of the main mechanism. The machine is so constructed that there is no need whatever to shift the film on the sprockets, or to move the optical system (except, of course, for focussing purposes). The objective remains fixed in the correct optical centre, so that the picture on the screen remains always in the same position. Adjustment of the film in the gate is accomplished by altering the position of the "dog" in relation to the other mechanical parts, and it is the peculiar manner in which this movement is brought about which forms one of the unique features of the machine.

Thus, the "dog" bearing, which is usually made in the frame of the machine, is in this instance made in a bracket swinging from the sprocket wheel bearing; the dog bracket bearing has fixed to it two sectors with teeth, one upon the face of the machine, which engages with the fellow sector by the handle H. This sector has an action which moves the dog up or down as may be required; the other sector has a fellow, gearing with it, swinging on the centre spindle bearing which carries the shutter bevel wheel; this sector carries the pinion P

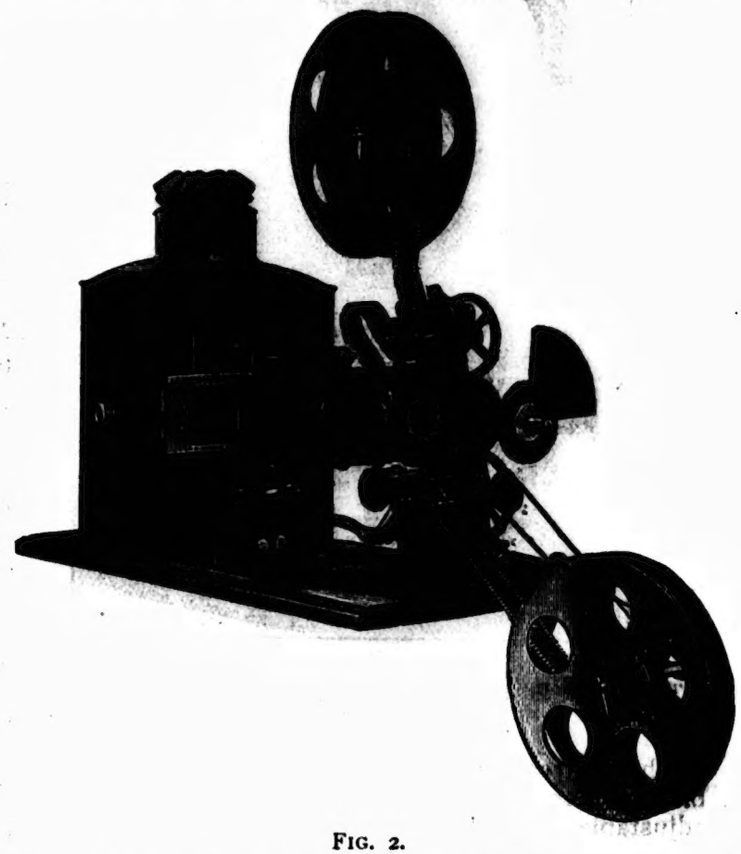

Fig. 2.

Showing General View of the "Perfect" Projector.

geared between a pair of bevelled wheels. In this case the outer wheel does not work the shutter in the usual manner, but transmits action through pinion P to the inner bevelled wheel, into which the pinion of the shutter is geared. With such an arrangement it will be seen that shutter and dog must work in unison; the purpose of which is to keep the position of the shutter always suitable in relation to the translation of film through the gate whatever may be the position of the dog. In view of the fact that every rotating or otherwise moving portion of the machine is in mesh, the machine may be operated either from the top or bottom sprocket spindles; whilst by moving the handle H up or down, the picture

on the screen will be raised or lowered as occasion demands. Mr. Beard wished us to point out that the improvement just described can be fitted to existing Bioscopes.

The entire frames and bearings are made of the finest grain iron castings, finished in green enamel and gold pencil lines all round.

The spindles are turned out of the best refined steel, accurately ground in to ensure a perfect fit. The gear wheels and sprockets, film holders, and re-winding gear are of highly finished hard brass and gun metal, accurately cut and adjusted.

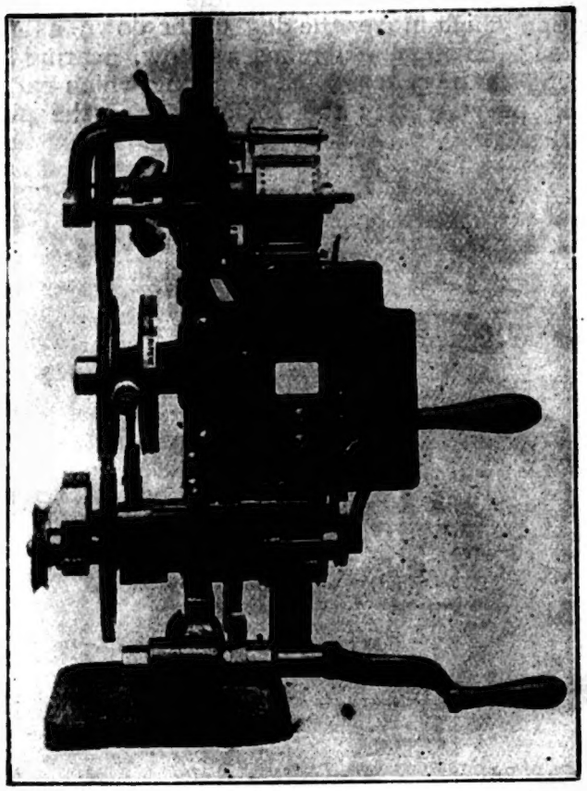

Fig. 3.
The Cut-off Fitted to Mechanism Showing the Aperture Open.

The shutter is fitted with the translucent violet shutter blade, which is calculated to reduce flicker, and it is adjustable for use with any focus objective. The top arm or film spool support is fitted with disc and tube for use with single films; so that there is no need to wind the film on a spool before exhibiting, when giving private displays.

The advantage of the loose tube is that it prevents film from gripping the spindle proper; a tendency it has to do, and which would in consequence cause the film to be broken.

The automatic re-winding take-up gear is of an improved design, readily fixed and adjusted to the bioscope frame by a thumb-screw, and made to take spools up to 16 in. diameter; and winds regularly at the beginning. Compensation for any irregular translation of film through the machine is made.

Spring Gate. The springs being fitted on a separate plate with two bayonet catches, in case of breakage of springs, the gate can be replaced immediately; a spare plate being supplied with each machine.

Automatic Light Cut-off. The device, which is shown in detail in Figs. 3 and 4, is another unique feature of the projector. The governor ball principal is utilised in a way that enables the cutting-off shield to be fitted to the gate or film trap at the bottom, which permits the gate to swing upon its hinges without interfering with the governing mechanism; so that the film can be placed in position, and until the machine is put in motion, the light cut-off covers the aperture of the gate. Immediately the machine is stopped the light aperture is covered.

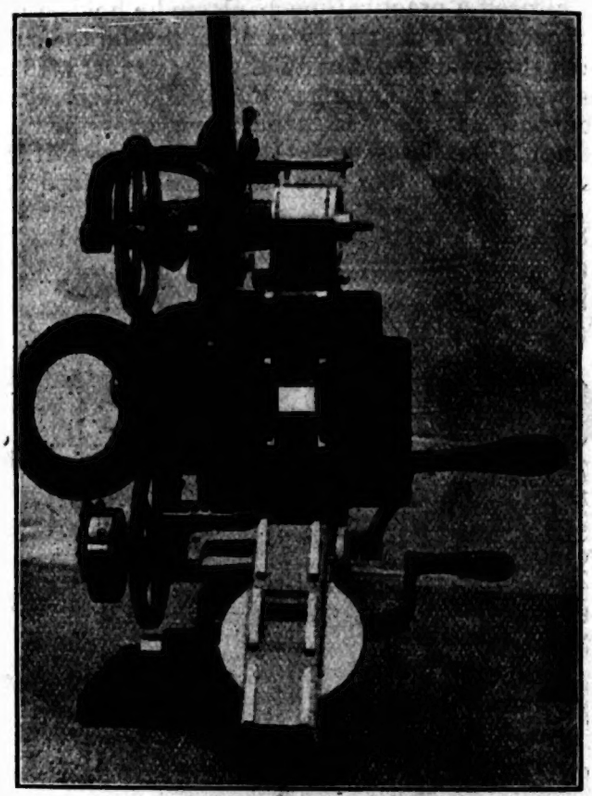

FIG. 4.
Showing the Gate Open for Threading the Film.

Improved Spool Bracket—The take-up spool bracket is provided with an extra fitting in the form of a metal plate at right angles to the part bolted to the base, so that side displacement through bolts becoming slack is prevented. The machine is generally supplied in the form for swinging round from kinematograph to ordinary projection, but can also be supplied in a form for fixing to a base, in which case the lantern with light would be moved along parallel guides.

A substantial heat shield is fitted to the machine, and provision is made for an air-space between cut-off and gate.

Altogether we have a most favourable impression of this projector, and when one considers the very beautiful finish and substantial build of the machine, the low figure at which it sells is a matter for surprise.

(This series to be continued.)

Notes on Current Topics.

Teacher or Entertainer?

The debut of the kinematograph as a teacher, even if only on a small scale, must now, I suppose, be taken as an accomplished fact, and now the question is to what extent this new function is to grow, and in what direction and to what extent, it is to influence the present position of the instrument as an entertainer. In his booklet "The Kinematograph in Science, Education and Matters of State," Mr. Urban expresses the opinion, as I understand him, that the entertainment side of the business has now nearly reached its maximum, and that future development will be upon the educational side. He does not suggest that the eutertainment side will become less, but I have found others who hold the opinion that, at the time when practically every school has a kinematograph among its equipment, the consequent familiarity with the instrument will militate against its use for amusement purposes. There is undoubtedly a good deal to be said for this point of view, when one remembers to what an extent the instrument is a mystery to the average member of an audience, but for all that I do not think it worthy of really serious consideration.

The New Development.

It is probable that we shall see living pictures utilised on a large scale for educational purposes in a much shorter space of time than most people imagine. The kinematograph will certainly have no mystery for children trained with its aid, and it is quite conceivable that a certain falling off in the appreciation of film shows should be evinced on the part of people who are in daily touch with it. Where all prophecies on this line seem to go wrong, however, is in losing sight of two factors; first, that audiences for shows will not be drawn from people in that direct contact, and second, that it is not the kinematograph itself—the mere novelty of "pictures that move" which forms its attraction for the people, but the intrinsic interest of the various subjects shown. On the first head, it is obvious that the memory of the kinematograph as an educator will be as faint as other school memories in the minds of those whom it is desired to attract by its powers as an entertainer, while the second is yet another argument for the improvement of the standard of subjects which has been urged in season and out in our columns. These references to a state of affairs that cannot immediately come into being, may seem unnecessary, but inasmuch as an antagonism between the two uses may spring up, no harm can be done in asking for opinions on the subject. At the moment it is my view that the entry of the kinematograph into the educational field will, as one of its main results, have the effect of stimulating the use of the kinematograph for the purpose for which it seems most obviously suited—the recording of public events—a use that is sadly neglected in England to-day.

The Pictorial Biography.

An American contemporary had recently an interesting story about an attempt made to get Mr. Roosevelt to "pose" for a film. The strenuous President of the States had already, it appeared, obliged a snapshotter by leaping his horse over a high fence, a vivid mid-air picture being the result, and the idea was that the film should show him in a series of feats of horsemanship (of which, we gather, he is capable of a considerable number). Unhappily the President at last declined. It was a pity from the living picture point of view, though it is not improbable that natural jealousies in the trade would arise over the favouring of one firm. The episode, however, raises the question why it should not be possible to have a series of living pictures of

Great Men at Home.

I am chary of making suggestions, and so set this one down in all humility and with a perfect preparation to hear that it was "tried years ago, my dear sir." Nevertheless, I think the idea is a good one if it could be carried out, and as to the difficulties in the way, they are hardly likely to be insuperable in every case. That pictures of this sort, if taken, would be popular with the general public, I do not doubt. We have all a good deal of the snob in us, as the success of the illustrated interview and the society paper shows, and a film would go much farther to satisfy the general snobbish interest in the private affairs of well known people than any of these. The thing would need to be done in good taste, of course. "Mr. ——, the MorningBath," might pass in Paris, but the innate delicacy of the British mind, as translated into action by the Councils, would never permit it here. On the other hand, views of, say Mr. Balfour, and of his estates, including, of course, a head and shoulder portrait, could be taken in a way offensive to neither the subject nor the public.

The Kinematograph "Happy Hunting Ground."

An American, when he dies, goes, if his record be a good one, to Paris, so it is said. It is probable that, if this is so, he will share his heaven with a large number of those who have in life been in some way connected with motion pictures. Paris does indeed seem to anyone acquainted with the English trade to be the kinematograph city *par excellence*,—a thing which has been said before, but will bear repetition because of the important example contained in the fact to our own cities. The latest development of kinematograph affairs in France is, of course, the "Ciné Club," described in our first issue. Brought into being only a few months ago, it has already promoted a successful exhibition, and in itself furnishes an invaluable opportunity for that personal contact which counts for so much in business, and for the mutual assistance which it is possible to give without in any way affecting business competition. Add to the pleasant possession of a common meeting ground, the tremendous attractions of the French market, and you cannot wonder at the avidity with which our makers are seeking representation in the gay city.

The Eternal Subject.

What effect has the "summer" weather had upon the receipts of kinematograph shows? On the whole, I fancy they have gained at the expense of other forms of entertainment. At the seaside particularly, when the rain has driven people from the open air platforms of the buskers, they have in many cases patronized halls advertising picture shows, and in cases where pavilions have been taken by bioscope exhibitors, I gather the results have been good, people who during an ordinary summer would have preferred bathing or walking, extending their patronage in no niggardly fashion. In the towns, of course, most of the important shows have shut up, and those remaining have benefitted in common with the music hall and theatres, at the expense of up-river hotel keepers, and other unfortunates, who depend upon the weather. As to the showmen, it is to be feared that their audience have in too many cases suffered adversely from the present conditions.

W. H. B.

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All about everything and everybody in the profession.

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WE CATER FOR ALL with the CHRONOMEGAPHONE, the CHRONOPHONE and our specialty constructed HAND CHRONOPHONE appliance, which can be attached in a few seconds to any existing form of Bioscope machine. A tried and proven mechanism.

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FILM OF THE WEEK

HENLEY REGATTA

A complete and perfect picture of the greatest rowing event of the year. Full view of teams, starts and finishes, no exaggerated or superfluous details.

No. 602. Length 315 ft. Price £5 5s. 0d. net.

The Inlaid Floor Polisher

Must be seen to be appreciated.

No. 1649. Length 230 ft. Price £3 16s. 8d. net.

Wipe Your Feet

An Elge Gem of the first water.

No. 1647. Length 395 ft. Price £6 11s. 8d. nett

A Rogue's Redemption

"One touch of nature makes the whole world kin."

No. 1613 Length 410 ft. Price £6 16s. 8d. net.

The Drunken Motor Cyclist

Sensational to a degree.

No. 587. Length 246 ft. Price £4 2s. 0d. net.

The Winking Woman

The extreme of mirth and drollery.

No. 1629. Length 520 ft. Price £8 17s. 4d. net.

Ma-in-law goes to the Fair

Comic and fun that can't be outdone.

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Telephone— 2450 Gerrard.

London, Paris, Berlin, Barcelona, Milan, Moscow, and Cleveland, Ohio. U.S.A

Helps and Hints.

When Purchasing a Lantern In buying a lantern it is well to see that the back lens of the objective is of sufficient diameter to ensure it taking in the whole of the cone of rays passing through the picture, for if too small, much of the light will be lost.

Distance of Lantern Picture From Audience The front row of seats at a lantern exhibition should be at least one and a half times the diameter of picture distant from the screen. This prevents "cricked" necks.

Cooling Tank for Lantern One often hears that alum dissolved in water, and used in what is called the alum tank, prevents what are called heat rays from passing. Water alone does equally well, and the addition of the alum is practically useless. When the water becomes heated beyond a certain degree minute bubbles make their appearance which necessitate changing the water. Glycerine, however, will keep clear up to a much higher temperature.

How to make Dead Black Varnish A dead black varnish is always handy to the lanternist. This can be made of vegetable black, two parts; turpentine, two parts; gold size, one part. Care must be taken that it is thoroughly mixed.

A portrait lens as objective for Lantern A good portrait lens is suitable for a lantern objective, but the lens supplied with the generality of lanterns will answer for photographic purposes, the reason for this being that the foci of the actinic and visual rays do not coincide.

When using a reflector in Lantern When using a reflector with, say, an oil lamp, it should be of such a curvature and placed at such a distance from the light that when the rays fall upon it they should be directed back again to the illuminant before passing through the condenser.

Adjusting Condenser lenses Many double condensers which do not properly illuminate the slide they are intended to do, can be improved by unscrewing the two parts so as to separate them a little more.

Springs in slide carriers for accurate registration When using a push-through carrier much trouble may be avoided in focussing if the carrier is provided with a couple of weak springs so placed in the grove that the slides will be pressed towards the condenser side. Ordinary watch springs are excellent for this purpose.

Position of Title on Slides. It is always best to paste the slip of paper containing the title of the slide upside down, as the slide is placed in the lantern upside down, so that when the slide is in this position the title will be readable should there be occasion to refer to it.

Clean Slides. Care should always be bestowed upon slides to see that they are clean. This applies especially when electric light is used, for any specks of dust upon the slides are then shown up with great brilliancy and magnitude.

Formula for Making Oxygen. It is not often nowadays that one has to make his own oxygen, but if such has to be made it is well to add a little common salt to the mixture, as this makes the oxygen come off more steadily. A good formula is chlorate of potash, 1 lb.; black oxide of maganese, 4 ozs.; common salt, 2 ozs.

Cracking Condensers. One reason for the cracking of condensers is that the lime cylinder has been kept too long in one position, a pit being formed and a tongue of intense flame being projected towards the condenser, sometimes even touching it, with the result that fracture follows. Make it a rule to turn the lime a little between each picture, and guard against cold currents of air striking the condenser. Two of the most fruitful sources of accident will then be done away with.

Care in Use. The difference made by precautions of the sort outlined above is well illustrated in the case of a lanternist who states that he never had an accident during a period of ten years, while when friends used the apparatus things were constantly going wrong, and in one case not only was the back lens broken but part of the mount melted.

The firm of R. R. Beard & Son take their annual outing on Saturday next, the 13th inst. The works will be closed on that day.

On and after July 27th, Walturdaw Ltd.'s address will be 3, Dane Street, High Holborn, the L.C.C. having made the modification because of possible confusion, there already existing a Dean Street in Soho.

A Grievance

We understand that while kinematographers are forced to pay large sums for the purpose of photographing the various pageants and similar functions, the local photographer frequently obtains the same privilege for a purely nominal figure and we cannot quite see why this should be so. In many cases, so those concerned inform us, films of pageants show a loss to the firm undertaking them, and the latter usually takes them merely to maintain any reputation they may have for up-to-dateness in the recording of topical events, while the local photographer, though paying considerably less for the privilege, is put in a position to make a handsome thing out of his photographs and picture postcards. This is distinctly unfair in view of the fact that a firm which films a pageant is really undertaking a service of some public value. We believe we are right in saying that the Gaumont Co., embarked on the various pageants which they have taken this year, perfectly prepared to stand a considerable loss on the operations, though we hope the expectations may prove unfounded.

FOUR PENCE per foot nett.

VITAGRAPH FILMS.

FOUR PENCE per foot nett.

A New Dramatic Gem

The Slave

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A Pathetic and Sensational Story of the "South before the War."

Working on the plantation—Young slave defends a girl against the brutal overseer and finally kills him—The escape—Pursuit by planters, plantation hands, negroes and two enormous bloodhounds through jungle, swamp and thicket—Death of the slave—Pathetic finale.

Length 550 Feet.

Another REAL Comic:

THE AWKWARD MAN, or Oh! So Clumsy!

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YOU know him! The man who can't walk across the floor without stumbling over something or somebody—the man who steps on your corns in the street car, who spills soup over you at the table, and makes himself a general nuisauce wherever he goes.

He may not be very funny in real life, but he's excruciatingly comical in Vitagraph pictures.

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Church Parade from "The Catch of the Season"	...
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Down by the Old Bull and Bush	...
Zuyder Zee	...
Child Slavery	500 feet
The Chiropodist	310 ,,
Good Evening	36 ,,
When the Mistress took her Holiday	400 ,,
Girl from Montana	900 ,,
First Bicycle Ride	500 ,,

Hepworth Manufacturing Company.

The Tramps' Revenge	150 ,,
Swan Life on the Thames	200 ,,
A Modern Don Juan	350 ,,
The Madman's Bride	400 ,,
Her Friend the Enemy	350 ,,
That Fatal Sneeze	350 ,,
The Absent Minded Man	275 ,,
Never complain to your Laundress	500 ,,
The Man Who Could not Commit Suicide ...	275 ,,
Sister Mary Jane's Top Note	100 ,,
The New Dress	425 ,,
Milkman's Wedding	425 ,,
A Lovers' Quarrel...	375 ,,
Kidnapped	250 ,,
The Fraudulent Solicitor	350 ,,
A Father's Vengeance	525 ,,
His Daughter and his Gold	250 ,,
The Squatter's Daughter	600 ,,
Our New Policeman	500 ,,

Pathé Frères.

Cello' Player	180 ,,
Express Sculpture	— ,,
From Barrel to Barrel	— ,,
Poor Little Mites	— ,,
A Kind Grandfather	790 ,,
Troubles of a Cook	330 ,,
Genevieve of Brabant	660 ,,
The Window Cleaner	230 ,,
Sham Beggars	148 ,,
Sambo as Footman	198 ,,
A Seaman's Widow	528 ,,
Drunkard in spite of all	445 ,,
Victim of Science	643 ,,
Chasing a Motorist	230 ,,
M. Fallieres at the Colonial Exhibition	545 ,,
Quick, I'm on Fire	412 ,,
The Magic Drawing Room	297 ,,
Red Spectre	628 ,,
A Harlequin's Story	1352 ,,
Late for Lunch	297 ,,
The Reluctant Dog	297 ,,

R. W. Paul.

The Tale of a Mouse	155 ,,
The Bothered Bathers	275 ,,
An Inhuman Father	420 ,,
Adventures of a Broker's Man	305 ,,
The Bookmaker	140 ,,
How a Burglar Feels	98 ,,
How to make Time Fly	300 ,,
Woman Supreme	212 ,,
Introduction Extraordinary	375 ,,

Charles Urban Trading Co.

Opening of the Union Jack Club by H.M. The King...	200 feet
Too Stout	450 ,,
Victoria Falls on the Zambesi	615 ,,
De Beers Diamond Mine	360 ,,
Stag Hunt in France	575 ,,
Motor Race for Kaiser's Cup	360 ,,
Hankey Pankey Cards	222 ,,
A Baffled Burglar	385 ,,
The Derby, 1907	215 ,,
Great Boxing Contest, Driscoll v. Bowker ...	860 ,,
Duel in All Ages	360 ,,
Egypt—Cairo to Khartoum	800 ,,
The Short-Sighted Cyclist	325 ,,
Life in a Drop of Water .. ... scientific	620 ,,
Pond Life ... ... ,,	750 ,,
Giants and Pygmies of the Deep ... ,,	570 ,,
Extirpation of Encapsuled Tumours ... ,,	1000 ,,

Cricks and Sharp.

Egg Harvest of Flamborough Head	430 ,,

The Gaumont Co.

Wipe your Feet	395 ,,
The Inlaid Floor Polisher	315 ,,
Henley Regatta	315 ,,
The Romsey Pageant (the famous King Alfred's country)...	
The Winking Woman	520 ,,
A Humble Friend in Need	745 ,,
Ma-in-law goes to the Fair	555 ,,
The Drunken Motor Cyclist	240 ,,
Father Buys a Moke	505 ,,
Returning Good for Evil	415 ,,
Boulter's Lock—Ascot Sunday	460 ,,
The Magnetic Man...	555 ,,
A Rogue's Redemption	410 ,,
The Story of a Modern Mother	375 ,,
Goodnight	20 ,,

Vitagraph Co. of America.

The Slave	550 ,,
Awkward Man	300 ,,
One-man Baseball	280 ,,
Bunco Steerers	425 ,,
How to Cure a Cold	550 ,,
The Pirates Treasure	715 ,,
Stolen Pig	550 ,,
A Square Deal	425 ,,
Forty Winks	270 ,,
A Horse of Another Colour	425 ,,
Flat Dwellers	450 ,,
The Hero	250 ,,
The Spy	600 ,,
Haunted Hotel	500 ,,
Retribution	770 ,,
Amateur Night	500 ,,
Belle of the Ball	478 ,,
Fun in a Fotograf Gallery	785 ,,
Bad Man	660 ,,
Automobile Thieves	955 ,,

Williamson & Co.

The Brigand's Daughter	806 ,,

Despite an almost constant deluge of rain, the usual number of films make their appearance weekly, and, what is more surprising, seem to have suffered little by the terrible climatic conditions under which they must have been taken. That clear cut contrast between light and shade noticeable in subjects taken in bright sunlight is certainly lacking, but not everybody cares for that particular effect. As far as staged scenes are concerned, of course, manufacturers can utilise an artificial light, if necessary, but it is probable that some dislocation of arrangements must have been caused by the necessity of taking full advantage of every fine day, for out door scenes.

A magnificently staged and costumed subject has just been issued by Pathé's. under the title "Geneviève of Brabant." The period of the story is evidently that of the middle ages, and the dresses are particularly picturesque, and gain much from the setting in which they are seen—a typical "frowning" castle. The story is a dainty one, considerably helped in the unfolding by sub-titles (other firms might imitate Pathé's in this particular). Geneviève's husband, the owner of the castle, goes off to the wars, and after his departure, his steward attempts to make love to Geneviève and being repulsed, has her and her two children turned out of the castle and left to wander in the wilderness. A charming scene then represents the salvation of the fugitives through the agency of a mountain deer, which yields the children milk. The scene then shifts back to the castle and the husband's return from the wars, after many years, to find his wife and children missing. The steward is charged, betrayed by his minions, and put in a dungeon, while the husband sets out to find his wife. He and his attendants get on the track of the deer, which leads them to its cave, where Geneviève and her now grown-up children are discovered safe. On the return to the castle, the steward is duly and picturesquely hanged in a clever courtyard scene, and the film concludes with the later death of Geneviève—a cleverly posed scene.

Pathé's have a very good comic in "The Troubles of a Cook." The lady in question collides with the coal man while going upstairs, and, besides gaining a black face, is so upset thereby that she is forced to revive herself with some brandy. After that, annoyances multiply themselves, and culminate in an altercation with the mistress, who angrily orders her out of the house to get errands. Naturally, cook must confide her troubles to a crony, and a social glass indulged at her expense, which, of course, the crony must return by paying for another, so that cook presently begins to get dizzy, and falls into a series of accidents. She buys some sausages and puts them in a basket, but, putting the latter incautiously on the ground, a dog runs off with the sausages. Later still she again loses her basket by putting it in a cart, which moves away, and all these troubles, working on her mind, cause her to stagger as she goes homeward. What is perhaps the funniest scene of the film occurs when she comes across a party posed before a camera, and again and again insists on taking up a position in front of them all, to finally upset both the camera and the party.

"The Window Cleaner," from the same firm, also illustrates, in a somewhat similar vein, the mishaps which befall a gentleman of that calling, liquor again being at the bottom of the matter. The collisions are very well done in this subject, and the culmination, where the cleaner places his ladder to the wall of a restaurant and falls headlong through the window among a number of hungry diners, is very good.

"A Kind Grandfather" is particularly well acted, but the story is such as would not commend itself to every English audience. To showmen it should, however, be a good business bringer. The son of a wealthy household becomes enamoured of a girl brought in to do some work about the house, and is cast off by his parents. The film shows how a reconciliation was affected. The scene in which the grandfather and grandmother separately sit down and write to the young mother announcing their intention of paying a visit is amusing, because of the postscript in which each of them announces the necessity of keeping the visit a secret from the other. These letters are shown on the screen. The old people, of course, meet at the house, and an appropriate tableaux completes the film.

Since our notes on the Pathé films were written, we have been enabled to see yet another batch of subjects, and one of these is certainly one of the best comics shown us for some time. It is called "The 'Cello Player," and is only 180 ft. long. The player takes up a position in the middle of a narrow street, sits on a camp stool and begins to play with a rapt air. Instantly windows on either side open and a perfect rain of missiles descends on the unfortunate man, who plays on perfectly unmoved. Hats descend in clouds, then their boxes, and finally heavy articles of furniture begin to be utilised, a chest of drawers narrowly misses his head, and a mattress catches him fair and square. Still the musician plies his bow unaffected. At last a little girl makes her appearance and presents him with a bouquet, and the musician is conquered. He bows low to her, and mounting the pile of missiles to repeat the acknowledgment, topples over backward.

Other additions to the Pathé list include "Express Sculpture," in which a favourite music hall turn is illustrated. A lady and gentleman model humorous faces one after another from a lump of clay with astonishing rapidity. Another is "From Barrel to Barrel," and depicts the adventures of an unfortunate who falls or is pushed into barrels containing respectively flour, coal dust and liquor one after the other, and finishes up by being rolled in feathers by two irate women into whom he bundles. Pathés have also a prettily photographed subject called "Poor Little Mites," dealing with the adventures of two youngsters sent out to take their father his dinner, losing their way in the snow while returning. They are found by a dog, which leads their parents to the place where they lie buried under the snow, and the subject concludes with a close view of the children, their mother and the dog.

The Hepworth Co., have secured a delightful picture of one of the most graceful birds—the swan—the series showing a large flock being driven past the camera, displaying their graceful forms to the best advantage, and then entering the Thames, on the banks of which river the picture was secured. Some beautiful photographs were also secured of the birds floating in the water and a close view of the nest, with the fledglings nestling close to their mother.

The Hepworth Company have also issued a good comic of the modest length of 150 feet. It might have been longer without losing its value. The scene is again by the river side and two tramps are discovered fishing as best they can with rods and lines made in haphazard fashion from branches of trees and string. To them comes the irate landlord, who has also been fishing from a platform, erected for the purpose, and angrily directs their attention to a notice board which pro-

claims that they are trespassing. His expostulations being disregarded, he throws them both into the water and makes his way home, fuming. The tramps lay a trap for him, by removing the supports of the platform and substituting others which they can pull away by a cord. The fisherman comes back and steps on the platform, the string is pulled, and he takes a "header," to be pushed back by the tramps when he attempts to land.

A distinguished company of Savoyards gathered at the Walturdaw Co.'s showroom, on Tuesday, to see and hear some of the Cinematophone selections from the Mikado and other pieces, and derived considerable enjoyment and some amusement from the pictures of themselves flashed upon the screen. Among the new pieces put on was a capital selection from the "Catch of the Season" "The Church Parade," which seems likely to be a favourite.

We hear good reports of the Urban Co.'s film of the Victoria Falls, from all sides, in support of our own opinion printed last week, and we gather that the demand for this subject, and for "Too Stout" and "A Stag Hunt in France," is so great that the Urban Co. has been compelled to postpone the publication of some capital subjects which are in stock. We have seen one of these, and it should be a very big success, when it is put out.

The Vitagraph Co. have hit on a very good idea in "The Awkward Man." As the Vitagraph Co. say, we all know this man. The film shows him making himself a nuisance in every conceivable way. We see him at breakfast—awkwardly knocking over the milk jug and not sparing the family dishes. His wife remonstrates and finally gently argues with him, breaking the sugar bowl and some plates over his head for his awkwardness. He starts for the restaurant where he is employed—on the street car his awkwardness annoys the passengers greatly—he steps on everyone's pet corns, and after landing in the lap of a pretty girl he gets thrown off the car by her indignant escort, willingly assisted by all the other passengers. Arriving at the restaurant, he rushes into the kitchen, hurriedly dons his coat and apron, and goes out into the dining-room. There his clumsiness causes havoc. He knocks over the glass holding the bouquet of roses, and one of the diners gets a free bath—he collides with another waiter bearing aloft a trayful of dishes—and finally spills hot soup down the back of a young lady, who, naturally, springs to her feet and runs, but the awkward man is standing on the train of her skirt with both feet and that garment is ripped off. The lady's escort evidently thinks it bad enough, for he chases the awkward one into the kitchen and gives him a good thrashing.

The Vitagraph Co. have also a genuinely pathetic subject in "The Slave," a story of the Southern States of America before the abolition of slavery. A plantation is seen, in which natives are at work, and the overseer, brutal as overseers are expected to be in stories and films, illtreats a girl slave. The girl's husband—a young male slave—is standing by, and, seizing a large rock, smashes it down on the overseer's head. The latter falls to the ground lifeless, and the slave flees in terror. The alarm is given, and a number of planters and plantation hands, with two enormous bloodhounds, start in pursuit of the escaping slave. The hunted slave is seen straining every nerve to out-distance his pursuers through the thick tropical undergrowth. At last he arrives at the edge of a precipice, and, seeing his pursuers are almost upon him, hurls himself downward to his death. Later in the evening the slaves all meet at the cabin of one old negro and mournfully wend their way through the woods to the fatal spot at the foot of the cliff, where they find the body.

Williamson and Co., are just about to enter upon the occupation of the premises at 27, Cecil Court, which they have secured for their London Offices, and this week they have brought out a dramatic subject, with the title "The Brigand s Daughter.' It is a capital film with which to introduce oneself to the public and the photographic quality is that which one expects from this firm. Exhibitors and showmen who are not aware that the film with the "W" mark are made by Williamson's are now apprized of the fact and advised to make a call at Cecil Court and see the latest production.

NOTICE.—Manufacturers not represented in the above summary of the latest productions, which is consulted every week by buyers of films all over the world, can assure our representative's calling to see their new films by a line to that effect sent to the office.

The Operator who Wishes to Know His Business

Should not miss the opportunity of adding to his knowledge by reading Vols. 1 and 2 of the

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Each 3/6, or 4/- by Post.

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Hints on Kinematograph Work
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How to make Neat and Effective Title Slides
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Non-inflammable Celluloid
America and Moving Pictures
Comparison of Limelight Jets
Electric Light as an Illuminant
Fire Extinguishing Device
How to Clean a Lens
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Illuminants for the Optical Lantern
How to Make Money with the Lantern
The Science of Animatography
Apparatus for Science Teaching
Interviews with Trade Leaders
Trade Curses and their Cure
Etc., etc.

Representative Kinematograph Shows

I.—AN EXAMPLE FROM POPLAR.

Those connected with the "Kinematograph Weekly" spend a good proportion of their time deploring the lack in England of kinematograph entertainments of the sort common in France and America—that is to say, in which the program is wholly and solely made up of films—Music Hall managers and kinematograph exhibitors alike have been credited with the opinion that shows of this variety would not be successful in face of the competition of the music halls and theatres. We have, on the other hand, held the opinion (based on the attitude of members of the public whom we have sounded) that "all picture shows" only need to be properly organised and well advertised to attract a large and faithful public. It is therefore fitting that we should inaugurate a series of articles critically descriptive of the various London picture shows, with an account of an entertainment, consisting only of films, which has secured a large measure of success, not in the winter, but in what is alleged to be the "off season."

The Princes' Theatre, Poplar, would, in ordinary circumstances, be closed for the summer months, but as an experiment, the management have this year been giving a film entertainment, under the control of the Ruffell's Bioscope Syndicate, at prices ranging from 2d. to a 1s. It has now been running with a weekly change of pictures for seven weeks, and judging from the audience present at the time of our visit, bids fair to continue as many more. Matinee's are given on Thursdays and Saturdays, and the show is well advertised by posters throughout the district. The evening entertainment begins at 8 o'clock and continues till past ten and about 20 subjects are shown.

The show is in many ways a triumph of good management, and the subjects particularly well selected and contrasted. We were glad to notice that comics, though present in fair numbers, did not dominate the program, but that films of more serious interest were interspersed in good measure. The reception accorded to the latter supported our contention that the average audience can appreciate an industrial series or a picture of natural beauty. The audiences at Poplar are probably largely compounded of the working class, yet they gave as hearty a reception to "Our Ice Supply" and "A Visit to a Soap Works" as to "His First Camera," all of these interesting but dissimilar subjects figuring on the program at the time of our visit.

A capital idea was the division of the program into six sections of about three subjects each, with a few minutes interval between each, in which the orchestra discoursed suitable music. The result of this, in our case at least, was that there was not the slightest trace of the headache or eye-tiredness which is apt to follow a continuous performance. Another good idea was the arrangement of each of these sections, which is illustrated in the program appended. A comic subject was followed, not by another comic, but by a panorama, or industrial or topical film.

The final word as to an entertainment is, after all, pronounced by the audience, and, on this head, Messrs. Ruffell's and the proprietors of the theatre have every reason to be satisfied. The villain of a melodrama was never more loudly hissed or his discomfiture more vociferously cheered than was the bad man of "A Great Temptation." The expectations of the gallery were expressed by a chorused repetition of the title of the film as it was flashed on the screen, and by comments which moved the whole theatre to laughter, and which we should like to put down here, could we remember them all.

An opinion frequently advanced in these pages is that local subjects are not sufficiently utilised. This also found support in the program presented, which had, as its central feature, a cleverly taken and photographically excellent picture of the Clarnico Fire Brigade display. Apart from its local interest, however, the subject is quite worthy of a place in any manufacturer's list, and there is certainly nothing to show that a private fire brigade is concerned, the evolutions being performed with a smartness and knowledge which indicated careful training, and brought forth rounds of cheers from the audience.

The operating throughout was excellent. A large picture was shown, and the entertainment as a whole is a feather in the cap of one of our leading music hall exhibitors.

The program in its entirety was as follows:—

A Great Temptation.
Railway Ride through the Ardennes.
His First Camera.

A Grandchild's Devotion.
Balloon Race at Ranelagh.
How Jones Saw the Derby.

Two Little Scamps.
The Alhambra, Granada.
The Serenade.

A Negro's Revenge.
Clarnico Fire Brigade.
A Good-Hearted Judge.
Launch of the Japanese Battleship *Katori*.

Ascending Mount Snowden by Motor.
Our Ice Supply.
False Coiners.

Visit to Sunlight Soap Works.
The Villain Still Pursued Her.

VIEWS AND FILMS INDEX.

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Hints to Inexperienced Lanternists.

By A.M.H.

To the expert operator, the management of limelight apparatus seems such a very simple and easy matter that he can hardly understand how anyone can ever find it difficult. Mishaps, even of the most trifling nature, rarely happen to the experienced lanternist; while the beginner, using perhaps the same apparatus, often finds his first attempts at operating marred by sundry more or less embarrassing and disturbing incidents. I propose to deal with a few of these hitches and mishaps, in the hope of rendering the path of the novice more smooth. Many minor accidents occur from mere clumsiness of fingers, and, more often still, from a want of familiarity with the apparatus used. The would-be operator frequently loses sight of the fact that he will have to do his work more or less in the dark, and under circumstances which will not fail to add to his confusion if anything goes wrong. The lantern, its dissolver and jets, look simple enough by daylight, but they become considerably more complicated when half enshrouded in darkness, and nearly red hot. Under these circumstances, nuts become singularly intractable, screws refuse to turn, accessories become mislaid, and the bewildered operator has to deliberate for a full minute before he can make up his mind whether the cylinder valve closes to the right or to the left. The only remedy for such a state of affairs is, of course, frequent "dress rehearsals," not lasting a few hurried minutes only, but continued for an hour of more, in order to make a real test both of the capability of the operator and the efficiency of the apparatus. Let us suppose a beginner is using a blow-through jet, hydrogen from the main, oxygen from a cylinder not fitted with a regulator. As likely as not he turns on the oxygen without first opening the jet tap, and, of course, gets no light. Just as he is proceeding to investigate the reason why no gas comes through, off blows the rubber tubing with a sudden snap! No damage is done, however, and the matter is soon put right.

Later on in his lantern career, when he becomes the possessor of a regulator, he finds that it is very necessary to keep the jet tap closed when first opening the cylinder valve, in order that the back pressure thus obtained may bring the regulating apparatus into play. With a blow-through jet, the hydrogen supply has frequently to be conveyed from a considerable distance, and the india-rubber tubing, by which the service is usually effected, is a fruitful cause of mishap. If laid on the floor, someone treads on it; if stretched across, somebody walks through it, and pulls it down. The only really serious danger connected with limelight is the possibility of coal gas escaping out into the room in considerable quantities. Directly any hitch or unforseen occurrence takes place, it is the duty of the operator to see that the hydrogen supply is properly cut off. An escape of oxygen does no harm, but a leakage of coal gas is a far more serious matter. It is not wise to use a greater length of tubing than will just reach the lantern, and if it must be brought along the floor, it is an excellent plan to encase it in a few short pieces of old iron gas pipe.

It is well to make sure that the lantern is not filled with coal gas before introducing a light into the interior. Beyond a sudden puff, sufficiently strong, perhaps, to blow the rose-top off, nothing serious occurs, but sometimes an explosion from this or some similar cause will cover the condenser with a film of lime dust, &c., which, if unnoticed, will interfere with its condensing powers during the rest of the exhibition. With a blow-through jet the most inexperienced cannot bring about a dangerous admixture of gases. Even if the cylinders be connected to the wrong taps of the jet, the only result is a perfectly useless light. The blow-through is frequently spoken of as the "safety" jet, but, as a matter of fact, the mixed jet has just as good a claim to be considered safe when cylinders are used. For, consider the conditions under which this jet is worked. Oxygen gas supports combustion, but cannot of itself either burn or explode. Hydrogen by itself will neither burn nor explode so long as it is pure and unmixed with oxygen in any form. A lighted taper introduced into a cylinder of coal gas is at once extinguished; though, of course, the gas would burn if in contact with the air. These two gases are contained in separate cylinders, and are kept apart in separate tubes until they reach the chamber of the jet. Here they become mixed, and may be considered to be in an explosive state. Under certain conditions the light may "snap back," and a small harmless explosion in the chamber takes place, but it is quite impossible for the flame to pass backward along either the tube of pure hydrogen or pure oxygen. Under no circumstances could the one gas pass by way of the jet backward to the other cylinder, because in doing so it would bring to bear upon the rubber tubing a pressure it most certainly would not stand.

This, of course, only refers to cylinders. The use of gas bags by an inexperienced operator cannot be advised. Safe they may be in the hands of an expert; but their use by a novice almost amounts to foolishness, while with a mixed jet to take the hydrogen supply direct from the main is more than foolishness. The circumstances hinted at above, under which a light will snap back and explode in the chamber, are where the aperture of the nipple is too great or the gas pressure too small. The seriousness of an explosion in the mixing chamber is greatly increased if the dissolver is not in perfect order. Some are not very wisely designed, and with such, faulty workmanship will sometimes permit a slight admixture of the gases to take place, but even in this case the harm is confined to the jet and dissolver and the tubes between them. With regard to flame extinguishers, pumice tubes, etc., I cannot conceive that they are needed, nor do I think that they would prove effectual supposing explosive conditions did prevail. This, however, is merely a personal opinion, and is not based on any experience derived from their use. Cracking a condenser is an accident which sometimes happens to operators, experienced or otherwise. This is generally the result of carelessness, either in not giving it time to warm up by degrees, or else by forgetting to revolve the lime. When such an accident occurs, it is well not to be in too great a hurry to replace the broken lens, as

sometimes it is the metal casing which needs alteration, and which, until set right, will break lens after lens.

In many ways the extreme heat to which the lantern is subjected in the course of a long exhibition is a great searcher out of defects. Ill-made jets become unsoldered and fall to pieces, lime-pins refuse to turn, and in the case of small lanterns the heated wood warps and sometimes takes fire. Some of the modern patterns of mahogany lanterns are undoubtedly too small, and in them compactness has only been secured at the cost of efficiency. In the above lines I have only dealt with trifling mishaps, because, with pure gases from cylinders, no serious dangers exist. The apprehension with which the limelight producing apparatus is regarded in some quarters is based on reminiscences of a past time, long before modern appliances were introduced. Still, these mishaps, though trifling, are annoying when they do happen, and the surest way to avoid their occurrence is to consider, thoughtfully and carefully, the theory of the matter, and to learn the why and wherefore of each part of the apparatus before putting it to practical use.

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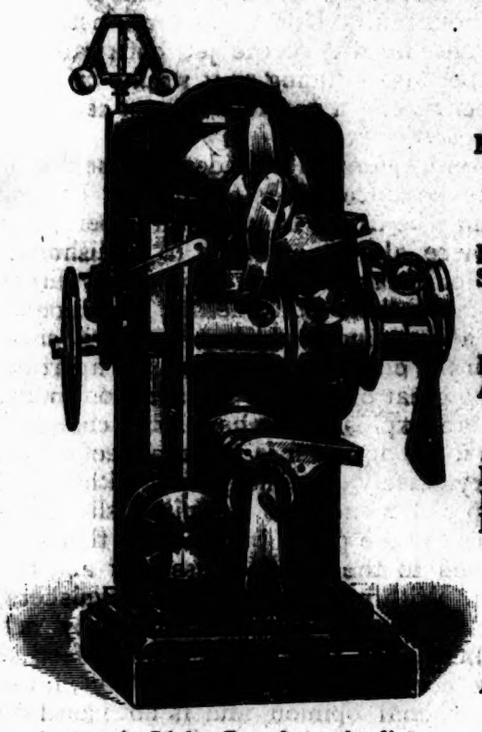

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